



George Bunker

Landscapes 1949-1989

Bunker

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Front cover:
Cranberry Island, 1973 (no. 83)

It was in the early fifties that I met George Bunker in Aix-en-Provence in southern France. We were both out of art school, doing our work in the landscape we first admired in the art of Paul Cézanne.

At that time we were not teaching or doing other work to earn a living. We devoted our time to painting and drawing, and we worked seriously.

George explored themes that Cézanne had painted: Mont Sainte-Victoire, the Bibemus Quarry, the Chateau Noir.... He sought his own vision and this opened his approach to other themes for painting. He also did drawings and lithographs of the varied subject matter of the region.

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Ashley Bryan
Little Cranberry Island
Islesford, Maine

It was a pleasure to meet and chat in cafes along the Cours Mirabeau. We'd have lively discussions about art and whatever else seemed of the moment. We had our sketch pads at hand and we were always drawing. We visited each other's studios and shared critiques of our work in progress.

I was living on the G.I. Bill and, at times, was just getting by. George, the good friend that he was, knew this and would buy one of my paintings. He did this over the years and, so, acquired a collection of my work. Later I added to his collection by seeing to it that he was among the first to receive a copy of each of my books.

I often told my Aix-en-Provence friends about the special beauty of the Cranberry Isles in Maine where I had spent summers painting before leaving for France.

When George returned to the States he visited the Cranberry Isles. He worked happily on the Island and thereafter made it his summer home.

In the States, George gave much of his time to teaching and the administration of art departments at several institutions. He was gifted in both professions. He gave generously of his time and was supportive in his dealings with students and faculty, but at the heart of George's endeavors was his studio work as an artist. The intensive painting in Aix-en-Provence had opened a way for him. It inspired the clarity of form—describing details in a sweep of color, an open play of form in space—that characterized his later work.

For over forty years I enjoyed George's friendship. I respected his reserve, having touched through to his ready, natural warmth. He revealed this in the way he would give himself over to joy in full-bodied laughter.

I can hear him now!

George Bunker believed an artist could be an important figure in society not only for the art he or she made, but also for the stance an artist might take as a person of special, individualized integrity. He has left copious notes about the important demands making serious art added to the quality of his own life and about his views on an artist's potentially influential public role. Yet it is remarkable how few major one-person exhibitions he had during his lifetime, all the more so given the extensive body of drawings, collages, paintings and prints that offer vivid evidence of his artistic productivity despite grueling periods in which he focused on educational and administrative work. He undoubtedly viewed his teaching (to say nothing of his work as a dean and a department chair) as a contribution to the development of other artists, and perhaps this provided him with some of the public professional satisfaction he needed. Also, perhaps the public persona of an exhibiting artist was of secondary importance for him to the effect the privacy of making art might have on one's character.

For himself and at the core of his teaching was Bunker's sense that making art taught one to understand oneself and the world, enabled one to cope with intellectual and social problems, and, if the work was understood and appreciated by others, allowed for a direct line of meaningful communication. Given his main subject of the landscape, confronted without irony, this suggests an extraordinarily romantic point of view, one that would be difficult to maintain today, when an understanding of the world seems forcefully imposed by conflicting external forces fed by the various media. Yet Bunker remained steadfast.

Bunker saw the artist as watchful, as one who pays attention, as a regarder (a term Jim Dine has used to describe himself), also a responder, a changer, a conduit. He was an imaginative advocate for all of the visual arts (not only painting, sculpture, printmaking, but photography, graphic and industrial design, architecture, and so forth), believing in their profound importance to any intelligent vision for a society of grandeur. He was a philanthropist who made generous contributions (usually quietly) to a variety of institutions in whose missions he believed. But regardless of how much of Bunker's time was devoted to these and other societally-minded activities throughout his life, his work as an artist remained central. One did the work; that was what mattered.

Bunker's was a privileged upbringing, and he considered his youthful travels through Europe, Russia, and the United States an important aspect of his education. From 1949 to 1955 he lived abroad, the first year in Paris—which at the time would still have been considered the international art capital despite the energizing impact abstract expressionism was having in New York—and then in Aix-en-Provence where he bought eighteen acres of Bibemus Quarry, well known as the subject of paintings and drawings by Paul Cézanne. In Aix, Bunker found his artistic roots, allowing "Papa Cézanne's" vision to help shape his own sense of color and form. Although his entire oeuvre is in some respects an homage

to Cézanne, he moved swiftly away from the mimicry that is evident in such early works as *Mallorcan Landscape, Near Sollar* of 1952 (no. 1). A painter and draftsman, Bunker also took up lithography, first with Gaston Dorfinant in Paris, and continuing in Aix at the studio of Leo Marchutz. For the rest of his life he continued to work in these several media.

Quantitatively, at the core of Bunker's art and among his greatest accomplishments are the drawings, especially the exquisite pastels that most richly convey his immediate visual responses. He also made hundreds of sketches in ink, often felt-tipped pen. Drawing was his way of seeking understanding, or studying relationships of form and space. Sometimes this meant a swift sketch on hotel stationery, sometimes a heavily worked sheet of quality paper. If drawing was his way of "studying," printmaking, painting, and (at the end of his career following another of his artistic fathers, Henri Matisse) colored papers combined as collage were his primary media for "presenting" more fully realized works that developed from discoveries made, ideas happened upon, questions that arose while drawing. Although his commitment to painting never wavered, most major lifetime exhibitions of his work focused on the drawings, prints and collages.

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Many of Bunker's earliest efforts are figurative; the landscape, however, was his primary motif throughout his career. A pastel of 1949, (*Landscape*)(no. 15), reveals his early approach to abstraction: patches of color set up a highly structured space, intersected and countered by black lines functioning as form, edge, shadow. Bunker worked at places he loved, principally in France, Maine, and the American Southwest. The spaces, rhythms, color, light, air of these places provided his immediate delight and inspiration, but his efforts were to transform these motifs and thereby illuminate the expansive metaphoric possibilities painting (or printmaking, or drawing) offered.

Beyond Cézanne and upon his return to the United States, Bunker's artistic connections were with American abstraction: de Kooning's gesture, Kline's drama, Guston's lyrical brushwork all nourished him over the years, as did the work of and conversations with his painter friends Edna Andrade, Gretna Campbell, Louis Finkelstein, Jane Piper. Of other contemporaries, perhaps he related most closely to the painterly structures of Richard Diebenkorn. Both artists drew sustenance from their surroundings, selecting from them to translate the visible world into sensuous visual terms, arriving at varying degrees of abstraction at different points in their careers. Like Diebenkorn's, Bunker's sense of touch was an ebullient one. In both artists' work colors are overlaid with generous complexity and brushwork, and marks are abundantly varied to create rich contrasts and subtle nuances. In his late collages Bunker moved from a site seen to a site structured from memory, and this work, too, calls to mind Diebenkorn's, in particular his powerful, late Ocean Park series.



15. (Landscape), 1949
pastel
11 1/2 x 17

A planner at heart, Bunker attempted in his art to forego the known, to allow the spontaneous response to reveal a new form, a new relationship. His interest in architecture was strong, and his notebooks suggest that he had some longing to make sculpture (which he did in the form of a few small pieces). The collage method provided him with an architectonic approach to constructing visual space. It also offered a way to make quick changes; provided texture and translucency, and added variety to his materials and his language of marks (torn/cut, soft/hard edges; white edges of coated colored papers). Indeed, while collage became his primary form at the end of his life, his interest may be traced back to such works of the mid-1950s as *In the Quarry* (no. 16); and many of his drawings from throughout the years incorporate pasted paper elements, for example, (Related to *Garden*) (no. 73). The essential physicality of this method must have been an important aspect of its attraction for Bunker who maintained a highly developed consciousness of the act itself of making something.

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Never engaged by the literal properties of any particular place, nonetheless he wanted and/or needed the challenging stimulation of the natural world. He recognized his affinities early. Quarries, tree-lined paths, orchards, shorelines dominated his work for four decades; he added the field during the last fifteen of his productive years. Again and again he returned to the same motifs, revising, reviewing, renewing his vision of their details and paying equal attention to understanding, absorbing, seeing the sites and to exploring the nature of forming. Certain squarish or rectangular block-like shapes are essential throughout the work, but triangles, ovals, circles (Cézanne's legacy) are pervasive as well. Structuring plastic space, he took off from color cues the landscape supplied, his sumptuous handling of materials capturing the lushness of his subjects. Although he "recharged his batteries" (his phrase) by going into the landscape, he also worked from memory, sketches, and his own photographs and by reconsidering ideas again and again. Late in life he kept slide carousels at the ready, to imaginatively transport him from Houston to wherever he wanted to be.

By doing several drawings with different emphases from a given site, the group taken together more fully reveals the experience of the place than would be possible with any one piece. Specific works focus especially on one or another aspect of the visual experience: the sky, the light, the density of the growth, the movement back into a confined space, the expansive distances. The richness of the landscape called for minute touches and vast spaces, a variety of forms, surfaces, colors, together offering allusions to life's cycles, evolution, creation, growth, deterioration, death. The different seasons, a variety of weather and temperatures, stillness and winds, the glowing clarity of the sun or fog and mist are all to be discovered.

A sophisticated colorist, for Bunker color signified a space, a place, a climate, an emotion. He frequently worked with colored line. In the pastels it is at its

most sensuous, as well as friable, fragile—of the moment, yet lasting. He achieved optical color mixtures as particles of different hues laid one on top of another interacted in certain places; elsewhere the freshness of each mark maintained its integrity, or, intentional rubbing and smudging provide another surface, another kind of color mixture. Touches and shifts in color at edges function to contain his compositions and to reinforce the objectness of a work. Bunker also used black profoundly, foremost as a color and structural device, but frequently as expression through a meandering line or repeated gesture. (In his prints, black would carry associations with the history of the graphic arts.)

Part of the tension in Bunker's work comes from a balancing process: the immediacy of intuitive knowledge with a more measured, studied, consciously structured approach. "If you're stuck, put a big spot of red someplace," he was apt to tell a student; "you'll then have to respond to that new situation." In meeting such challenges he saw the source of an artist's strength.

From the early 1970s when Bunker started to emphasize a new subject, the field, (the landscape field, the formal field, the field as metaphor), the work took on a new direction in which he consolidated much of his previous experience. In different works the stroke becomes the field, the stroke dominates the field, the field is pervasive. This is not to say he moved away from his previous interests, but that he added a new and distinctive element to his repertoire. The fields inspired a greater sense of abstracting, simplifying, symbolizing. This may be seen in many of his drawings and collages, in the prints that he made at Tamarind Institute in 1973 and 1974, and in virtually all of the paintings from this point on.

Bunker had moved by then to the southwestern area of the United States and would have had to account in his work for the experience of its vastness, a very different space, color, light than had inspired him in southern France and on the coast of Maine. The changes in the work, however, not only occurred in pieces done in the Southwest, but extended to those made in his long-time haunts.

The 1980 Maine pastel, *Island #7* (no. 37), for example, suggests the strong diagonal thrust and compositional segments that are pervasive in Bunker's late work. But it reveals as well the nuanced character of his approach to color, his responses to light and air. Much of the late work that explores these components combines pastel with collage, as in *Dayfall*, 1978, and *Affinities*, 1986 (nos. 39, 46). In some, the collage seems to dominate, in others, the pastel; others, such as *Transaction*, 1989 (no. 48) are pure collage—more fully revealing Bunker's architectural/sculptural bent over his painterly tendencies. Some of the collages are essentially geometric, others combine more lyrical elements with the hard-edged rectangles. The latest ones use collage elements cut from reproductions of his work in the catalogue from his 1986 exhibition at the Glassell School of Art, The Museum of Fine Arts, Houston, his own art literally built into later works.



27. (Bibemus Motif), 1970
pastel
10 x 13



59. (Related to *Bibemus Quarry*), c. 1955
blue watercolor
8 x 13

A word about Bunker's strategy for bringing a work to conclusion. The paintings and drawings for the most part tend to be defined by the edges of the sheet or canvas, or by a drawn enclosure. The late collages, however, most often were completed by their mats. Under them, the cut papers are ragged, the pastel marks bleed away. Using two "L"-shaped pieces of board, placed to form an enclosure, Bunker "framed" his compositions, shifting their boundaries until a sense of rightness in the work revealed itself by its edges. Thus the artist's mats, placed precisely where the framing devices dictated, play the same important defining role as do the mounts in Alfred Stieglitz' photographs. For Bunker, the sense of play, of open endedness remained until he locked the work in by its mat.

The delicate monoprints Bunker made in the 1950s offered an approach to printmaking that had the speed and directness of painting; yet it was not a way of working he pursued further. As a printmaker he essentially was a lithographer, although he also made forays into etching and woodcut, as seen in two versions of *Spruce Clearing*, 1956-57 (nos. 61, 62). On and off in the late 1950s and early 1960s he devoted himself to screenprinting, achieving a linear lyricism that is very different from the flat forms and hard edges one tends to associate with that medium.

Lithography in particular called for distinctive knowledge while offering specific working patterns: it required a certain expertise with the necessary chemicals, and waiting periods of various duration; it demanded physical stamina and skill to complete the printing itself. In addition, the element of planning was essential, to visualize color separations and to account for reversals in the images. A unique benefit of making prints is the selection of various proofs of images taken at different points in the process. For Bunker these functioned as a record of his progress with an image, as a ground-sheet and preliminary image for drawings and collages, such as *Garden Motif*, c. 1963 (no. 23), and as a source for colored papers to be used in layering the collages, the printed surface offering yet another kind of color and texture.

Bunker's very earliest lithographs were black and white landscapes, with the drama and expressionistic looseness one associates with Maurice de Vlaminck. Yet by the mid 1950s, in prints such as *Landscape at Le Tholonet* (no. 63), he moved into color lithography, becoming, himself, a highly competent printer. (Except for the Tamarind lithographs of the 1970s, Bunker printed his own work.) His editions tended to be quite small, anywhere from five to twenty-five. There is only one known exception to this, *Garden Theme*, 1962 (no. 74), which he produced in an edition of thirty-five.

The prints are remarkable for their freshness and fluidity, revealing neither the complex techniques nor the extensive pre-planning he invested in them. This last is apparent from the many studies in graphite, pastel, and collage that exist for the



Ste. Victoire vers St. Antonin (après Dardente)

Runkin 1955

55. *Ste. Victoire vers St. Antonin, 1955*
 lithograph
 unique proof
 9 x 12 1/4

editions. In general, the prints tend to be confined in their color range in comparison with his work in other media. Yet pieces such as *Garden*, 1961 (no. 72) suggest no sense of limitation at all. Indeed, among the most beautiful of the lithographs, as well as their preparatory studies and related drawings and collages, are the gardens of the early 1960s, the period in which Bunker focused on this sort of intimate landscape (also see no. 73, which is related to *Garden*).

Bunker was an inveterate note-taker, list-maker, and diarist. He thought by writing, and rewriting, and rewriting; these notes were his way of knowing his responses to myriad subjects, just as drawing and redrawing and redrawing a site was his way of learning the place. As apparent from the selections included in this catalogue, the range of subjects he thought about was extraordinary, and his fertile mind jumped from one subject to another, each in some way feeding his thought process about others. Often he retained multiple copies of drafts, recording the progress of his note making in much the same way his states of prints would record the progress of images.

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Miscellaneous notes are in response to his readings (e.g., Rainer Maria Rilke, Gertrude Stein, Robert Oppenheimer, Noam Chomsky, the *New York Times*); in response to paintings by others that he had been studying; stating his concerns about the problems and directions of art education, air pollution, participatory democracy; or plans for his own future paintings and prints. Bunker also recorded recollections of his life; and a self-examination of the most intense sort—sifting through the conflicts his skills as an administrator set up with his passion for the landscape, conflicts between his systematic and intuitive natures. His many lists include those of books to take with him to Maine; supplies to be bought by his various classes; titles for works of art yet to be made; dates of meetings for a given week or month.

Interspersed throughout his notebooks are drafts for letters, and hundreds of brief sketches: some as a way to think about works in progress, others suggesting possibilities for works that might or might not be developed further.

Bunker's last decade was fraught with physical trauma, several hospitalizations, the dependency upon oxygen tanks, decreasing stamina, and so forth. Yet he continued to travel to his house-studio of his own design on Cranberry Island, Maine, spending several months a year there, working to the extent it was possible up to the year before his death. His intelligence and visual inventiveness, to say nothing of his courage, remain an inspiration for many whose lives he touched.

The following excerpts from George Bunker's notebooks are essentially chronological, with undated pieces interspersed according to subject or a presumed approximate date based on the location of the text within a journal.

Philadelphia College of Art
graduation, 1965

...Certainly the artist must both listen and look intently at the world around himself. But he must act out of himself: he must doubt constructively and play his hunches inventively. For the artist, it is never the answers he has learned that serve him most—they are yesterday's experience, but rather the questions that are still to be asked today. And these new questions are always prompted in the present. An artist is not judged by what he may do—at some future time—but by *what he does do*....I think there is nothing that I might wish for you—no dream of the future more vital—than what your lives must surely gain, if you will but stay alive to the present.

6/27/68

The Two Faces of Design

1) Design as a synthesis of art and science: a unique system

2) Design as style: a characteristic of systems

The key distinction in ART is the first instance—not art as product but as *process* or *mode*.

The artist has an impulse to *order* while being anti-systematic in the common sense of *systematic*: that is, pertaining to more than one situation. It is this point: the ordering of particulars in a unique event to create a new reality—or the induction of a single generality from a group of particulars—which is crucial to the success of design.

In the second instance, the chief difficulty derives from the objectifiable method and means of design as differentiated from the art process.

While the artist is moved either by perceptions (observations & intuitions) or by concepts, which are primarily visual rather than rational, he is relatively free to ignore characteristics of style.

That is, he may say, as did Picasso: "...when I see something I particularly like in a painting, I get rid of it!" Or as Grace Hartigan once wrote "...I try to begin every painting as if I had never painted before!"

The latter, of course, is probably not possible—but this is not critical. The intention is correct. Similarities of personality—of personal limitations—will be manifest from one work to the next. These are generally called "style"; let them be so-called, but by others, not by the artist.

What is of primary importance is the *intent*—and the *ability*—of the artist to treat each subject in its own terms.

The designer on the other hand must deal with other people's problems (clients, communities, etc.) and apply to their solutions the present state of knowledge (sociological, ecological, etc.) and of technology (materials availability and fabrication techniques, etc.).

The temptation to proceed from workable, and repeatable, solutions to larger systems (agglomerates of pre-solved units) is great—perhaps because of the relatively objective *weight—conviction—of workability*; however, the designer (graphic, industrial, urban) quite as much as the artist must be persuaded to approach each problem as a totally new one.

That is, the method must be inductive and not deductive, or rather inductive before deductive:

raw information → induced generalities → deduced parts;

or, we shall forever be inclined to say that the trouble with design is that it is *designy*.

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Notes for Parents Day talk,
Philadelphia College of Art,
5/69

...In reviewing this period of reorganization, I am pleased, not so much as I had first imagined I would be, by the details of the change, as by the vitality with which it has been effected. Change is a concomitant of growth; and I construe one of the principal roles of a dean and a college administrator as that of providing a structure which can accommodate healthy change, and of stimulating a continuing examination of the value of everything that is done.

The changes we have made have not, of course, satisfied everyone. It is not possible to satisfy everyone, nor do I believe that would be desirable; the narrow focus that generates criticism is also a creative force. The necessity to respond to criticism of all kinds is basically a good one. Never before in the history of this college have so many faculty been so thoroughly and responsibly involved in bringing about the changes that have taken place, and yet at this moment they are perhaps more actively questioning and critical than ever before. It is the process almost more than the programs which is of interest. I take it to mean that the faculty is, by and large, a good one and getting better; and that our departments are becoming a college and a community. And that seems to me the healthiest state for an educational institution to be in: one of becoming.

“Personal Note,” undated

(To a student) I want nothing more—nor less—than your own self-fulfillment. To this end I will push (argue) and (cajole), goad and irritate, if necessary. You may disagree (with my assessment of your needs and problems). But (even) as you do so a fundamental mode of education runs its course. To disagree is to assert; self-discovery and self-knowledge can follow.

Undated

We the educators—need to prove, not our scholarship, not the acknowledged & codified excellence of our good works—but that our education has rendered us more human: more resilient & flexible / more courageous & more vulnerable, that is more sensitive to concept and intuition—to the currents of change.

1/20/70

...The origin can as well be a stand of trees, quarry rocks, leaf and shadow or—beans on a plate. What is apparent now is that symbolism and imagery are also quite incidental; that in the end the work may become symbolic—or be seen that way—or refer to anything directly, or seem to be an image for other things. Whether in part or altogether is after the fact and really a matter of concern more to the viewer than to the work itself. My motive seems only to want to discern and state: “These forms belong together. This is important.”

And I understand that I have only one way open to get at this kind of result: spontaneously, intuitively—quite without premeditation, though not without acquired sense or skill. What seems to be important at this writing is that this very unpremeditated way, which til now was a matter of chagrin: that I should run the risk of “just making pictures—more pictures” is not only the only way back, but, for me, the ~~best~~ way.

8–9/70

...Even in an age when masses of people are beginning to be aware—and quite properly disturbed—by the effects of a very large-scale irresponsibility: unconstrained propagation; inadequate waste control, and unregulated urban development, for example, the lack of means to control such abuses are in no way seen as deriving from an individual position. The ill-defined (because only half-defined) notion of freedom which is the unseen, taken-for-granted premise of our age and system renders any attempt to bridge the distance between such mega-problems and the individual useless.

And until such time as the constraints implicit to freedom are given *equal time* and consideration with the rights, no such bridge will be possible. With the consequence that the condition of our life shall be constantly and increasingly restricted by the force of uncontrolled, largely uncontrollable circumstances (unhealthy air and overcrowding). With no individual concept of the necessity—to the maintenance of freedom—of constraints, the restraints (always too little & too late) of government must always appear alien and hostile.

From a letter, 8/22/70

I find that increasingly I spend time thinking about the quality of life here, and wondering how artists & designers can force their way into the action of our times. I think they are needed, and, indeed are sorely missed, though there are few who would agree with me, including many other artists. Too many have

accommodated themselves to the system they deplore, and now take pleasure and comfort in the secondary roles allowed them by business and the body politic; the generic movers of this society.

I do think artists—if they can be persuaded to take the initiative—might make some difference to the course of events. It seems to me that many of our problems come from the wrong applications of systems; systems developed one place then misapplied elsewhere. Artists, to be sure, are concerned with ordering. But the mode of the artist requires, always, a unique solution to a particular problem.

I would like to see some enlightened businesses putting artists on their staff, precisely for the doubts they might engender, the consequences they might imagine, for their ability to restate problems inefficiently but humanely.

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Response to inquiry about
the role of an art school,
excerpted from an interview
with artist and Philadelphia
public school educator
Robert D. Goldman, 1971

I think that we should exercise some leadership in moving artists into some generative role in society. I think that in some ways the very fact that the generative forces in America heretofore have been political and commercial has led to the kinds of problems with which we are now faced. I mean to say that designs have been simply made in terms of efficiency and economy which has led to some diminution in the quality of life. We see it everywhere around us. The city-scape is very disagreeable and getting more so all the time. I think we do need to take a more long range view of this. We need to consider what I might term the human environment as distinct from simply the efficient one.

Notes from a slide talk,
undated

- The image potential of the medium, on top of the *subject need*.
- What the critic (teacher) can do for you and cannot do;
 - questions of fairness/unfairness
- medium
- drawing
- object/subject/object (refer to James Brooks catalogue)
- The importance of skill (refer to Oldenburg and his fantastic, fluid, quick and accurate ability to visualize every manner of nutty idea).

Notes for Class, undated

Introduction: In other disciplines there are relatively finite bounds to what is known, and by extension it is therefore relatively possible to measure how much anyone knows. What a practicing artist needs to know, on the other hand, is simply as much as he has the capacity to learn—as much about everything: history, philosophy, the mechanics *and* the mysteries of color, about concepts of the universe and micro-organic life, about the expressive character of line and value, about how anxiety operates, and how the political/social structure functions, or does not—indeed everything, about himself and the world.

And therefore after talent (and there should be a little of that) the most important characteristic of an artist is *initiative*.

Most people who are attracted to the arts want it to be finite and easy. It is neither, and therefore such people never really learn anything.

In a thousand years *civilization* has managed to exchange ignorance, superstition and terror for knowledge, learning and terror. It is difficult to decide if this is an improvement.

“Transcribed from loose notes,
circa May, 1972”

The only way to avoid the transposition of pictorial means from one medium to another is to agree to a change in scale—this also becomes the way of effecting some escape from the habits of hand & eye.

I must find some means of achieving the broad, spontaneous opening generalizations of the pastels in paint—and then of discovering a structure through the medium of paint.

What I keep thinking of are some of the really large one-color areas in Matisse, like the viridian/white green surface in *The Music Lesson* which is modified and given scale by a simple change in surface quality (from scrubbed, to the tactile impasto of a few laden brush strokes) but this is clearly only one way of providing scale & structure. It appeals, obviously, because it is so totally a matter of response to the painting as event—but the compositional idea, the “hook” will still have to derive from the object. And, only as the object becomes subject can that kind of tactile, direct, found response have any validity—and indeed it may not serve at all.

5/27/73

I haven't had an easy time approaching fifty, but on the day itself I reflected hardly at all on having gotten there. Tomorrow I shall be fifty and one day—and it too will be a day of work like this one. From here on out the problem is not any longer where I am going but how. I would like to do it with some grace, if I can, with some hard work, some humor, and with some pleasure being friends with those I love.

Certainly that has not always been my resolve—and I am only too well aware how harsh I have often seemed to those around me. I do not excuse that, one way or another, to say there were circumstances that provoked it, or that I was misunderstood, but rather wish now that such passions as still rule me on occasion shall find resolution in my work, and be no burden to anyone but myself.

This way of life seems important to me now; from having been a very public person I am become a very private person, with really nothing that I must do beyond my teaching and my own work, and such nurture of an inner life as

I have need for—for reading and reflection and now and again, for meeting people casually and being abroad in the world. It is a kind of sea change, perhaps.

April, 1973, also quoted in
letter of September 16, 1973

...Perhaps the prints will be important at this stage (not as I was thinking even a week ago to be the means of synthesizing a new *style* & kind of space—as in my imaginings for *The Field* diptych) but as more abstract & therefore more formal (and possibly more poetic?) statements—essences—of the things discovered in the drawings & paintings. It is as if one were to say: I will let this precise green stand for the way I feel about Maine, and then every other color must be keyed to that one and the whole then becomes a kind of re-constitution of the original ingredients, though in a new form. In a sense, of course, this is exactly what the paintings should do also, only the medium is so much more fluid that the process becomes inevitably much more a matter of discovering than of stating. In the prints however the color separation printing requires response to the first-printed, so that what follows is both more static and more symbolic....

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A color print commits you in a way that painting does not. In a painting the whole thing is in flux nearly all of the time; in a print, a color print, the first stone you draw and print casts the die. After that step, while you do have some latitude in the response of each succeeding color run, the route you take becomes increasingly defined, and unalterable. At the outset, and for a painter, that condition seems a terrible hardship. Yet, precisely because of the separation of the colors and the fact of seeing each one of them printed, almost as an end in itself, the process of making a picture stands revealed as the abstracting activity that it always is. And, that being so, the opportunity to alter one's premise (any one of the color runs might indeed become the starting point) becomes at once more imaginatively and emotionally possible than it seems to be in a painting, where the infinite possibility of response somehow mandates allegiance to the original intent, whether well or ill-conceived—or so it has always seemed to me....

My training, and I think also my kind of imagination, had to do with architectonics, with composition and structure. After the first years, color was added as a structural concern. But still, the main thrust at the time I left off painting, was to order, using color as an essential strategy to be sure, but still with the goal of achieving some kind of over-all, visible construct.

When that succeeded, the resulting image might have been viewed as a concept or a metaphor of reality, though it never proceeded from concept, but always from my own direct contact with nature, however abstracted from drawing to drawing to painting the process might have required....

I suppose what I am after is the only kind of image that seems available to me: a particular that might represent an aggregate of many particulars, both seen and understood, as much metaphor as organization, both open-ended and dense, having a kind of poetic scale, and as capable of being explored as any complex experience.

10/6/74

The interesting part is the looping back. The weaving in of the rejected modes of working with a new context, or rather their unexpected re-surfacing after rejection. The collage devices that turned me on finally in *Cranberry Island* are really what is going on now, only the context has altered. Instead of being a specific place what I am after is a *specific feeling*. In the *place* works the collage elements were devices to pattern the space & establish a picture plane. Now they have the possibility of becoming more nearly the structure and strategy of the picture, both means and ends.

A sense of place! (What an irony—the title before me for a year or more and never understanding it til now—that is, that I had to give up the actual place in order to gain a sense of it. How I want to see and behold both those Long Islands—out the Western Way, beyond Black and up in Blue Hill Bay (on that one the high bluff & the sense of the sparkling water table alongside) and the other one with that sense of interpenetration of land and sea & the over-arching sky.

Undated

Keep in mind only the feeling of light/time/air/place
—the *still* idea &
—the sensuous manifestation

Undated, c. 1974

The business of the artist is to discover visual equivalents of internal or external events. The business of drawing is one process—a trial and error process of arriving at visual equivalents: ptg is another, scpt still another. Because of the need to fragment this process in order to be able to get at it—and to teach something about it—drawing has been defined—in the past—as a more simple, and generally preliminary activity than is painting or sculpture, or some other final form. Also the notion of what is a more *final form* is arbitrary—simply a matter of an aggregate historical opinion. I contest that. A good dwg is quite as final as a good ptg! For example—how is it that we speak of Egyptian ptg or cave ptg which is simply dry pigment rubbed on a surface—but we also speak of pastel dwg. But the decision to so define drawing is an arbitrary one. In reality the activities in whatever medium are the same.

Undated, c. 1975

It is the business of Art to define the nature of being.

If Art contributes to, or defines, or is the aesthetic dimension, and that may be seen as part of the humane dimension—as distinct from the technological, or the political or the commercial dimensions: 1) What are the essentials of that dimension? and 2) How successful are artists in satisfying that dimension?

It may be obdurate, difficult, totally un-ingratiating, or it may be integrative, rhythmical, embellishing. The essential function is nonetheless beside that kind of description. Very simply that function is for the work to be itself; as the function of a tree is to be a tree.

From “Preamble: Notes on the Exhibition” [mid-1970s]

The way I think about it, making prints is a matter of stating where you have gotten to; while drawing is a process of asking questions, and, if you are successful, of finding out. Drawings explore; prints declare. Yet, in some ways, lithography, the most autographic of all print media, often combines both propositions, though most often the results are more on one side than another....Artists work differently to be sure, yet for all of them there is a period of gestation, then of trial—and usually also, of many errors—and finally, faced with more misery from not doing than from trying, there is an intense, disciplined time of production when the work gets out.

Undated, c. mid-1970s

The Field

- chance movements, which like intuitions must first be seized, understood later, if ever.
- a fabric, neither gossamer nor homespun, but with texture and fluidity and withal covering something of substance, a sense of nature perhaps.

Undated, c. mid-1970s

Painting is singularly pragmatic. You simply do what must be done with the means available (or that can be invented). Rather it is the involvement of the self with the possibilities of metaphor, as they become manifest in the evolving work, that leads to dilemma—and to some hope that planning or analysis or both are better means for resolving the issue. But this is really not at all the case. Reasoning can only serve the purpose indirectly, as do loving, listening to music, grieving, and all other living acts.

Undated, c. mid-1970s

This is going to be the real struggle: between obvious structure (Hopper, et al) and field (Bonnard et al)!!—at the moment—I simply cannot get it together: both modes court & command a part of me, or rather all of me at different times.

11/12/76

A re-constitution of reality is the most enduring art form because the least polemical. If I say that the forms of order in nature are obtuse, difficult to perceive, and that therefore an essential function of Art is to discover and present an idea of order, I may have justified the most limiting aspect of art, its equivalency to another form of communication, or to life—its metaphoric quality. If it is to have any mythic quality, it must function as metaphor—in part at least; though if it be only that, minus particularity and its own version of chaos, it loses scale. So perhaps we are left with the necessity to produce what will be most commonly taken as an apparent mimicry of the ordinary, in order to retain enough of enough: small and large, orderly and disorderly, organic and mechanistic, trivial and magnificent!

Undated, c. 1976

I want presence, mood, a sense of place but not things—not trees or rocks or roadways or sky or grass—aspects of nature, point & counterpoint, dissonance & harmony, impenetrability & lambency—and transitions, near & far, down & up, out & in, cadence, a sense of volume, surrounding, filling, swelling, stilling—and light, time of day, season/place/even seasons in Hell & the falling-off places of dreams and also places that surprise, delight, warm & their obverse, their underside, otherside.

Undated, c. mid-1970s

Remember the Telemann *Konzertsuite* for strings & recorder & harpsichord (it made me think, among other things of Katherine Mansfield—probably incorrectly—but some essence of gardens: strong greens & abstract blacks & dark grey greens & repetitions with variation).

Written for inclusion in the catalogue of an exhibition, “Fire,” held at the Contemporary Arts Museum, Houston, 1979

What do we want of art? Why that it should find order where none seems possible; that it should observe the human condition and comment; that it should discover the nature of nature; that it claim our attention with its imagery; that it make a point, have wit, be scathing—or soothing as the case for either can be made; that it should be memorable; that it should increase myth;

that it should have its own vital parts: heat and light and fire!

that it should search, impart meaning, acknowledge death, make love.

There are a lot of options to choose from, or be chosen by. As it turns out, my own arena, the place where the limitations of character, chance and inclination have led me to search for art, is rather narrow. At seventy-one William Butler Yeats remarked that he had no more ideas than he had had at twenty-one, only he finally knew which of them were his own. As an artist, I see most of what I do as an attempt to discover those few ideas which are really mine, those paintings which are uniquely mine to do.

1/16/80

Like the evening is spread out against the sky, like a patient is etherized upon a table.
—T.S. Eliot

This makes me curious about the ways in which the invention of an image (or a form) becomes in itself the motive for further invention;

i.e., it seems to me that an analysis would utterly destroy—or perhaps confound—the Eliot quote. Yet it is understandable (or at least acceptable—capable of being accepted), as one might imagine a moment of three-dimensional chess, as a simultaneity of systems, and not necessarily coherent systems, nonetheless each one discretely acknowledged within the parameters of an experience, each having some point of similarity, common to the other, however dis-similar the intent of each totality might be.

23

And then the perception of the fact (the internal fact), that all of this can be accepted is enabling of yet other analysis, and motive enough for moving on—as if the mind were Hell-bent on some dervish, centrifugal course away from its center—as perhaps it is/everlasting chagrin!

October, 1981, response to a query from Pomfret School [from which he had graduated in 1942], also quoted in a letter of 18 December 1981

I teach, run a department, paint, read, listen to music, summer on an island in Maine, try to use my faculties actively and reflectively by turns and do all of these things year after year. The name of the activities is always the same, the content almost never. I am grateful that I continue to be curious about many things and that I have a need to explore ideas and insights, though I am less and less concerned with knowing and ever more so with understanding.

From statement of purpose for a Faculty Development Leave, 1983

Henri de Toulouse-Lautrec is said to have remarked with satisfaction near the end of his life: “Finally, I no longer know how to draw!” It seems to me that most visual artists spend an inordinate amount of their adult professional lives learning about the technical and conceptual strategies of their calling, not to the end that they shall know everything there is to know, but rather that they shall get beyond knowing. That this should be so is simply because the visual mode is a form of language. Knowing a language is scarcely enough; original work in the visual arts cannot be a matter of translation. The forms, colors, and strategies of the visual mode must be known and the knowing of them wholly absorbed. The language must be innate. That takes time—as Monsieur Lautrec came to understand—nearly a lifetime. “No longer knowing now to draw” is *drawing*. No longer planning paintings but responding naturally and directly in color is a first step to understanding what the visual form and ultimately the communication ought to be.

Whether I have always had a natural proclivity to approach my work through cognition, or whether the interruptions to the continuity of my work occasioned by a succession of administrative posts has been the root cause is now moot. It is clear enough that I have tended to work in media, and inevitably, with images, that can tolerate interruptions; in color prints that by their nature are achieved in stages, or in the necessarily reflective, piecemeal strategy of collages, or of the paintings that have derived from these studies. My drawings, mostly in ink or pastels, have always been apart, open-ended notations, used to explore motifs or strategies but, as tradition and my own submissive agreement would have it, somehow less definitive than the other forms. Yet this discord between my two impulses: to explore and to define is the issue I now feel must be resolved [alternatively: to explore through definition—as I do in writing].

As against most “projects” that one may devise, to plan and execute a major work or series of them, it seems very precisely important to plan nothing other than to paint, as nearly every day for a year as I can manage: to respond to the visible world and to ask of myself no more nor less than I have countless times of my students: what is it? where is it in relation to anything else? how are we led to understand that? My problem—and my project—is to realize my own visual language, to understand its forms and its particular resonance, to discover its capacity to be precise, or to be flip as the occasion may require, to achieve metaphor, to evoke, to have fluency. The most difficult task for a creative artist, I believe, is to agree to work out of oneself—to get to the bottom of the barrel, if necessary, but to objure the blandishments of precedent.

4/85

Being brave is all. Exploring further, seeking the limit always and then chancing to exceed it. If we can believe one thing, then we must consider its radical opposite also. If we have found an equable balance of form and color, then we must test that poise in all directions, whether diminishing or enhancing to be sure of our mastery. Yet that illusion of success is short lived; having extended our awareness of the possible, the chance that even more can be known is probable.

Becoming is a matter of defining truth for oneself, putting what we learn to the test of knowledge, putting it at risk.

Undated, c. 1985

“Recollections”:

When I began my art studies in NYC in 1946, I had made two trips to Europe in 1937 and 1939 and had spent a couple of years in the Middle East and Italy during 1943/44. I had seen a lot of the monuments of the history of art *in situ*. I had visited the Winter Palace Museum in Leningrad (and to this day recall a Monet—a bridge over a pond full of lily pads); a museum inside the Kremlin where there were jewel encrusted vestments & chalices; and palaces and churches in

Rome, Milan, Bologna, and Florence too numerous to identify. I had visited and spent some time in more than 20 countries, including Canada & Mexico and had travelled back & forth across America by different routes.

After a year at the Art Student's League in N.Y. I spent the summer at Mother's villa outside of Florence. Gasoline was scarce then, so mostly I walked into the city and across it, endlessly, to churches & piazzas, across bridges, in public gardens, to the Academia and the Pitti Palace and the Uffizi rediscovering works that I had first seen a decade earlier, and then visited again and again as I began to understand how much there was to understand: the Massaccios, Fra Angelicos, Pisanellos, Michelangelos, the Gaddis and Daddis, the doors of the Baptistry, Giotto's Campanile, the tomb of the Medicis, the Strozzi Palace. The list could go on and on, each recollection stretching the reaches of memory still further.

25

5/9/86

I am trying to combine the immediate, the sensual and the tactile with the remembered past, the distanced (what the French call *étoignée*) to create metaphors of nature and of the human condition.

These images cannot be planned; they can only be discovered, surprised more often than not in the process of working.

Whether I begin with a craving for a particular kind of image, or as little as a scrap torn from a failed pastel or an impulsive match-up of two unlikely colors and shapes, I simply continue on from one impulse to another until the configuration of such elements [or] an intuition suggests what the work might become. Then follows a lot of tinkering, including usually many false starts and now and then a nearly complete recapitulation of a series of them that may spread out over great time intervals.

Undated

Art has many ways: analytic, symbolic, reconstructive (structural), metaphoric, perceptual.

I grew up in art believing that both my subject and the means to convey it were to be discovered in nature.

Along the Way

As much as anything else, it was the need to control a picture's temporal composition, and by means of the tactile, its time frame: how much might be near and tactile, how much derived from memory, that began to require the invention of its parts and consequently its strategies. It was necessary to invent the places, the landscapes that might have been encountered, that might well have existed to justify the strategy.

It seemed not at all enough any longer to look *at* the landscape but rather to describe how it was being there: seeing and remembering together, what had ever been observed before, therefore modifying what was being observed.

repertorial & poetic
descriptive & abstract
active & reflective

At the outset I found myself particularly attracted to the kind of situations: a quarry, a tree-lined roadway, something of that sort, scenes that were as describable as interior spaces, with a way in, a way around, and a way back to the 'picture plane' surface. Indeed, the need to order the events of nature into coherent spatial structures I took to be a fundamental condition of the art process. And, even though I recognized that a viewer might never be aware of such imperatives, I could be satisfied that the architectonic integrity of the picture had been established. In Papa Cézanne's academy such notions were indeed imperatives and doubtless they continue yet to affect in part the way I observe a landscape, or a still-life or any other material subject.

Undated

The problem is how to keep from getting overly involved on an affective level & therefore of becoming overly critical of the apparent result in process. It ought to be sufficient simply to deal with things one likes, and assume that the affect will enter the work as a consequence of *my* hand, *my* eye, *my* judgement being involved in the process.

If I like landscape for the transitions it provides (and I think I do) such transitions have an architectural—a sculptural—quality, and I might concentrate on such aspects to invent sculptural situations that I like (or that interest me), either to be sculpted or painted (as if taken from the sculpture).

Undated

Notes Toward a New Culture:

—Historically art has had the function of embellishment—artists themselves, while apparently rejecting this measure, have done little to redefine the potential—rather they have accepted the outside limitations imposed by the community and concerned themselves with the development of theories of organization and structure;

—that is, while artists have scornfully rejected the notion that art is meant to be decorative they have largely been concerned to persuade each other that art is a high calling, difficult to achieve, serious of purpose, with its own modes of order, requiring and inviting the most extensive use of the imagination—all of this has nonetheless [been] *within* the confines established by the community;

- art does (has done) little to inform or persuade the uninitiated of its values.
- In relation to science—the artists have tended to operate too exclusively as the “pure” scientists & left the utilization of their works to the entrepreneurs—(dealers, curators, etc.)—who have sought to persuade laymen of the market value or intrinsic value of artworks.
- The class of applied or interpretive scientific personnel does not find a real counterpart in the art world.
- What has not been developed is a concept of the *extrinsic* values, or the function of art as an organic part of a larger context.

The limiting and liberating aspects of thought:

- the effect of art: anti-systematic
(complexity–contradiction–coherence)
(Dostoevsky–Oppenheimer)
- the line of empirical development of a form is always by reference to the preceding step or steps, i.e., it is teleological (historically this leads to a notion of the importance of traditions; individually it points a sequential development)—what is not examined is the premise of the action;
- the modes of art: contemplative, symbolic, poetic, harmonic, dissident, etc., apart from their variety, are nonetheless within the generic role assigned to art by a politically and scientifically oriented civilization;
- can we imagine the artistic to be as organically motivating a force as the scientific or political? How would this affect the basic order of our culture? What kinds of focus might be anticipated as developing from this new premise (i.e., with art in a more central position in the culture, or at least on a more equal footing);
- how may the scientific, artistic & political modes be characterized?—as analytical, imaginative & pragmatic.

27

Undated

Sail into it! Since an invention cannot, by its nature, be anticipated nor predicted, simply move to get started.



1. *Mallorcan landscape, Near Sollar, 1952*
oil
18 x 25 1/4



2. *Old Orchard, Isleford, 1956*
oil
42 1/8 x 56



6. (Orchard Motif), 1961
oil with charcoal
42 x 44 3/4



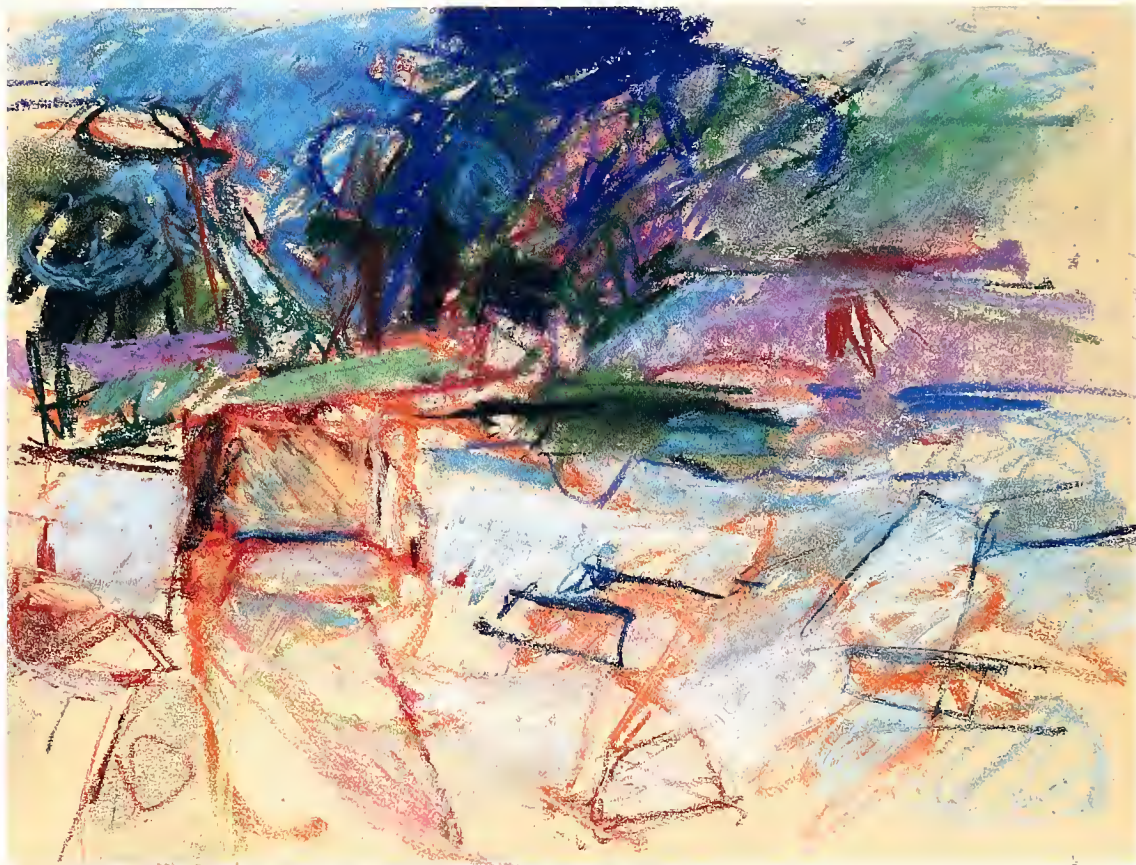
7. *Small Orchard*, 1962
oil
14 x 17



5. *Shore Line #2*, 1960
oil
17 x 20



70. (Related to *Sea Wall and Shoreline, Baker Island*), 1961
oil with collage
8 x 10



4. *Joe's Quarry*, c. 1957
pastel
9 x 11 3/4



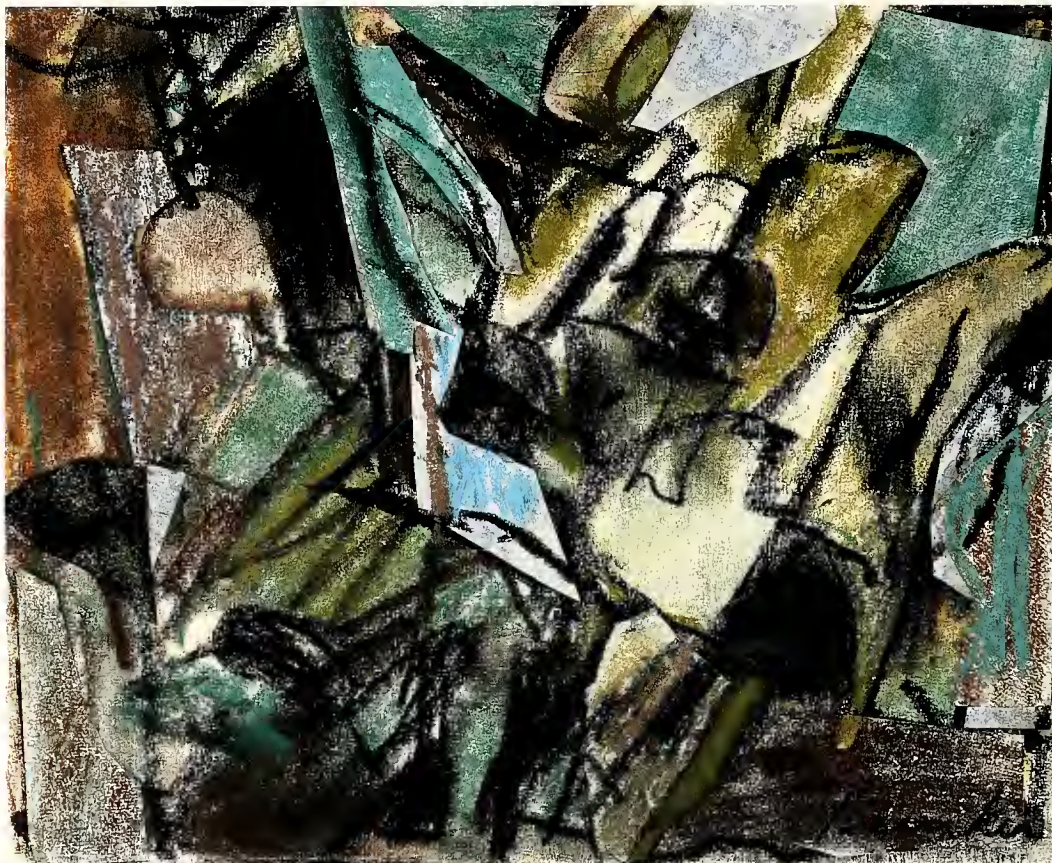
25. *Red Quarry*, c. 1963
pastel
8 x 10 1/2



19. *Orchard*, 1960
pastel
9 3/4 x 12 1/2



26. (Garden), c. 1963
pastel
4 3/4 X 5



73. (Related to *Garden*), c. 1961
pastel and collage
4 1/2 x 5 1/2



72. *Garden*, 1961
color lithograph
edition 20/20
15 1/4 x 18 1/4



Garden #2 1963

Rauschenberg 1963

76. *Garden #2*, 1963
color lithograph
edition 10/20
17 1/2 x 18



23. (Garden Motif), c. 1963
collage over lithograph
16 1/4 x 19 1/4



61. *Spruce Clearing*, 1956
 color woodcut
 edition 7/25
 18 1/4 x 15



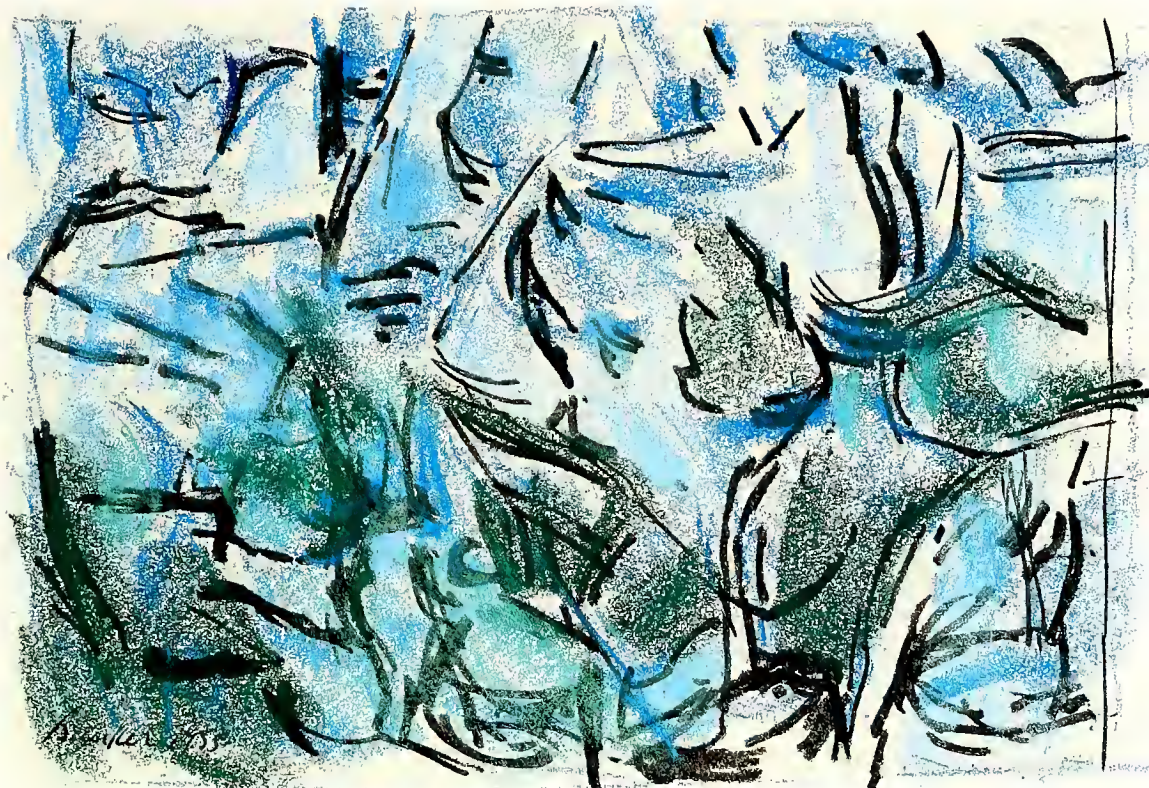
Spruce Clearing #2, 1/5

Rauschenberg 1957

62. *Spruce Clearing #2*, 1957
 color woodcut
 edition 5/15
 18 1/4 x 15



63. *Landscape at Le Tholonet*, 1957
 color lithograph
 edition 3/10
 19 1/4 x 24 3/4



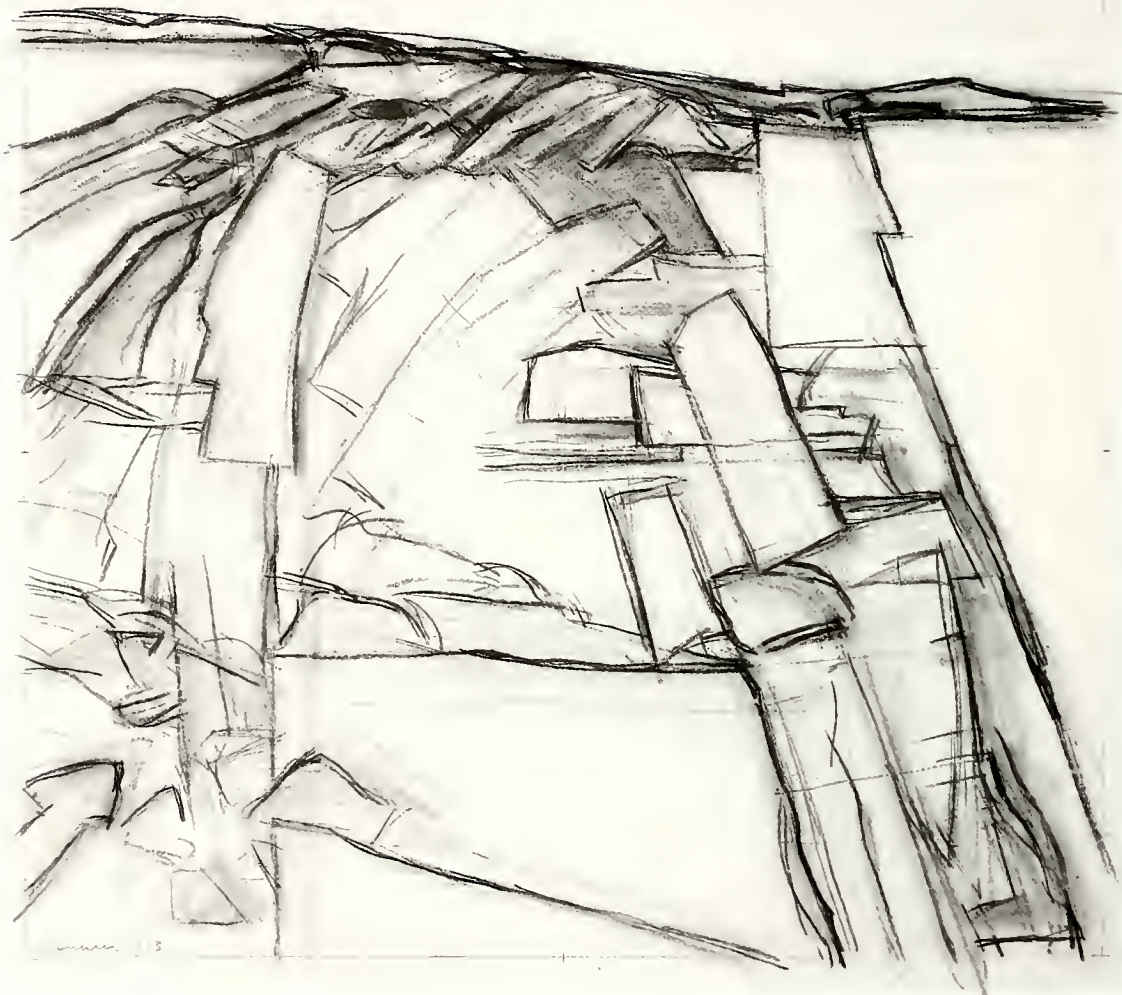
56. *The Mountain Ste. Victoire near St. Antonin, 1955*
pastel and ink
6 x 8 1/2



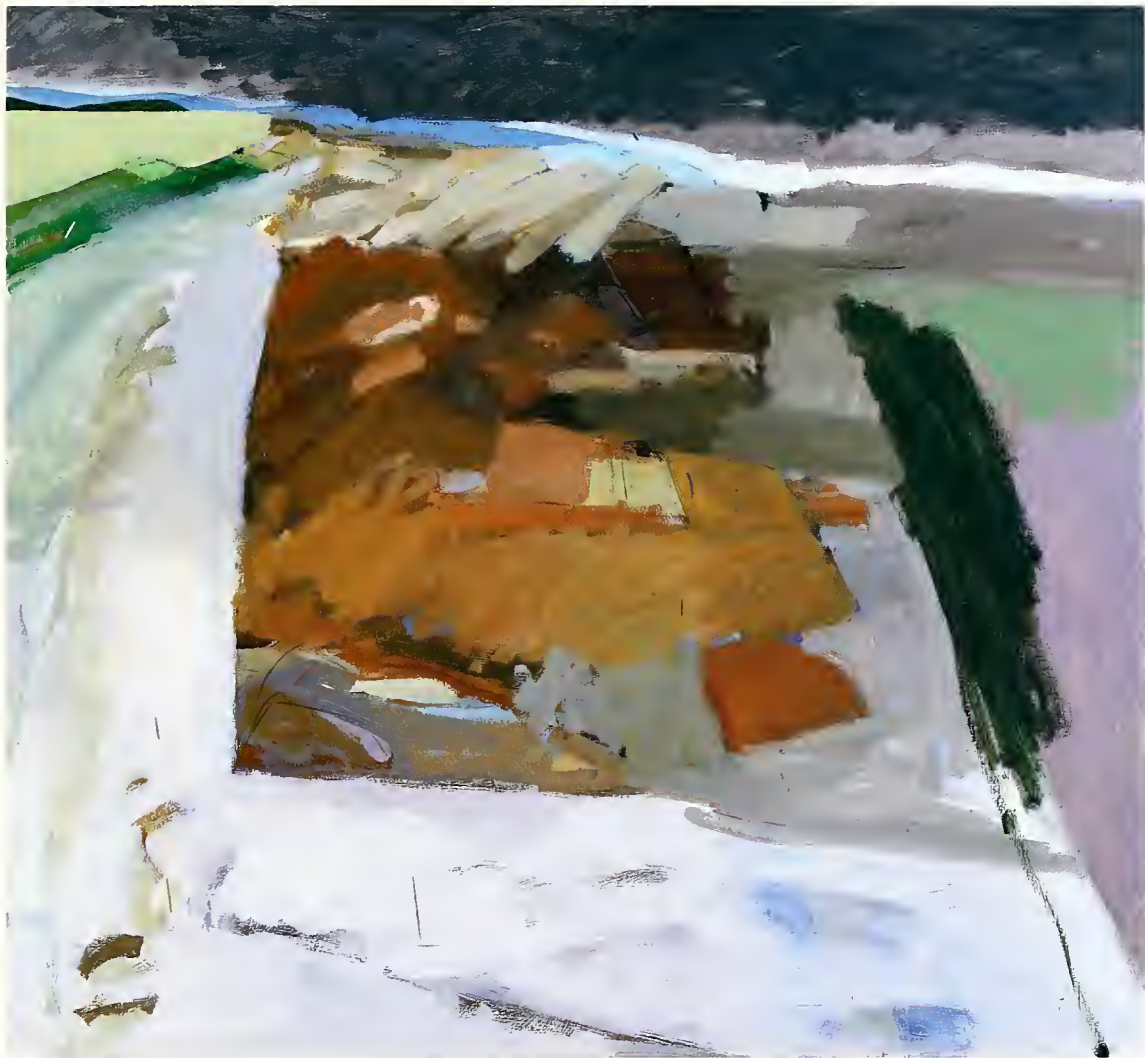
79. (Study for *Road to the Shore*), c. 1965
pastel
9 1/4 x 8



81. (Study for *Seasonal*), c. 1967
pastel
14 x 10 3/4



85. (Related to *Cranberry Island*), 1973
charcoal
29 1/2 x 31



9. *Shore Line*, 1973
oil with charcoal
47 1/4 x 51



32. (Red Field), c. 1973
pastel
13 x 17



34. *Field Study*, 1974
graphite
10 1/4 x 13 3/4



33. (Violet Field), c. 1973
pastel
10 x 10



87. *Field III*, 1973
color lithograph
edition 20/20
17 x 23



10. *Island*, 1975
oil
56 x 74 1/8



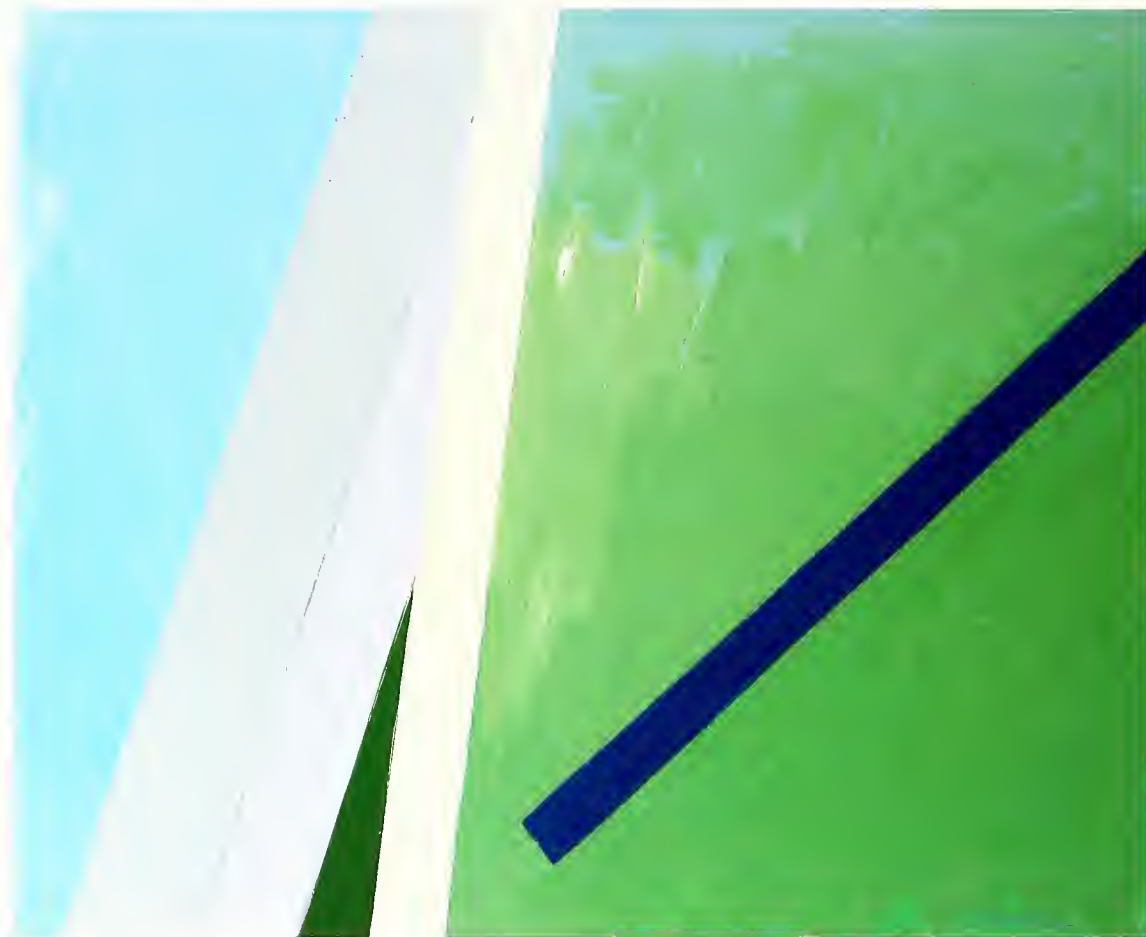
II. *Untitled*, c. 1975
oil
62 x 80



37. *Island #7*, 1980
pastel
13 1/2 x 17



38. *Clearing Near Cranberry Club*, 1982
pastel
17 x 21



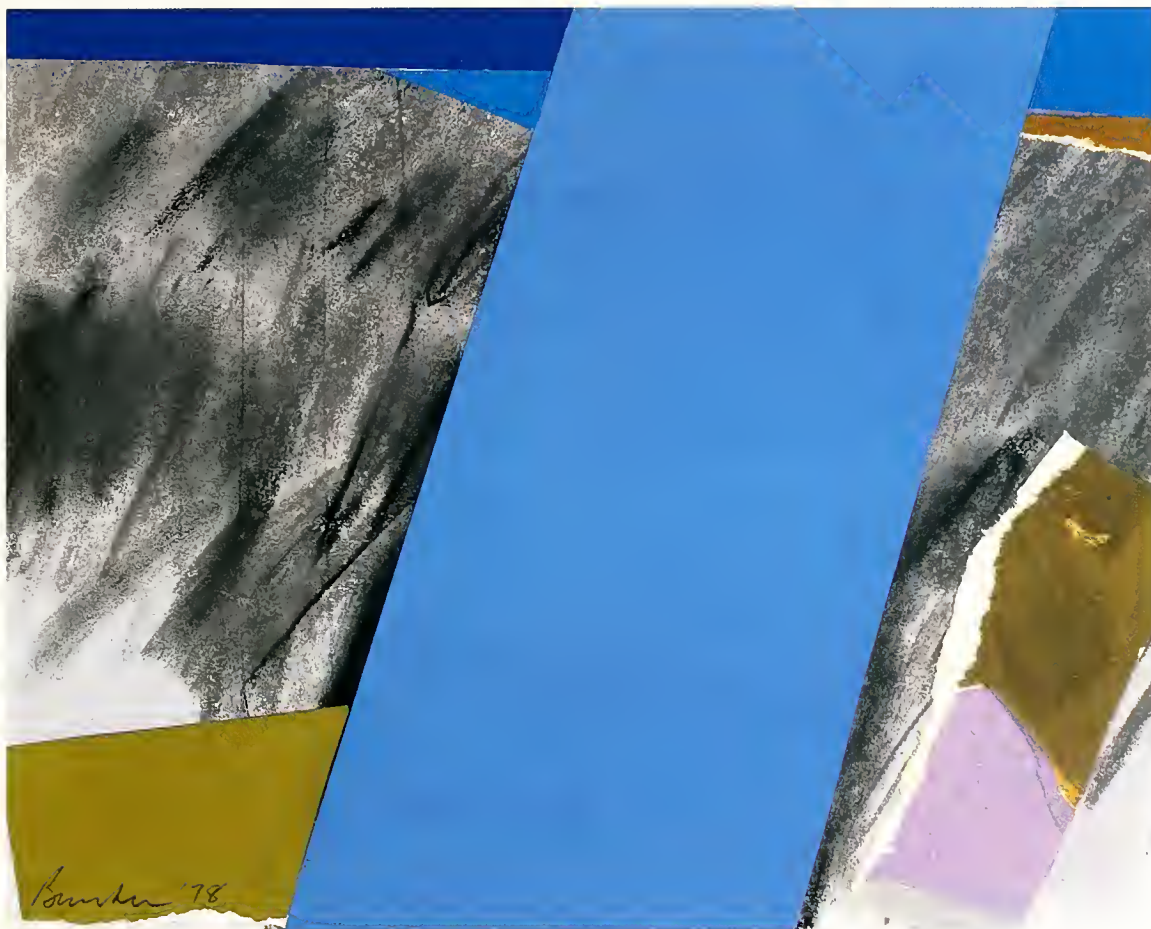
14. *Island VI*, 1981
oil
54 1/8 x 66



48. *Transaction*, 1989
collage
4 1/4 x 7 1/2



46. *Affinities*, 1986
collage and pastel
15 $\frac{3}{4}$ x 12 $\frac{3}{4}$



39. *Dayfall*, 1978
pastel and collage
7 x 8 3/4



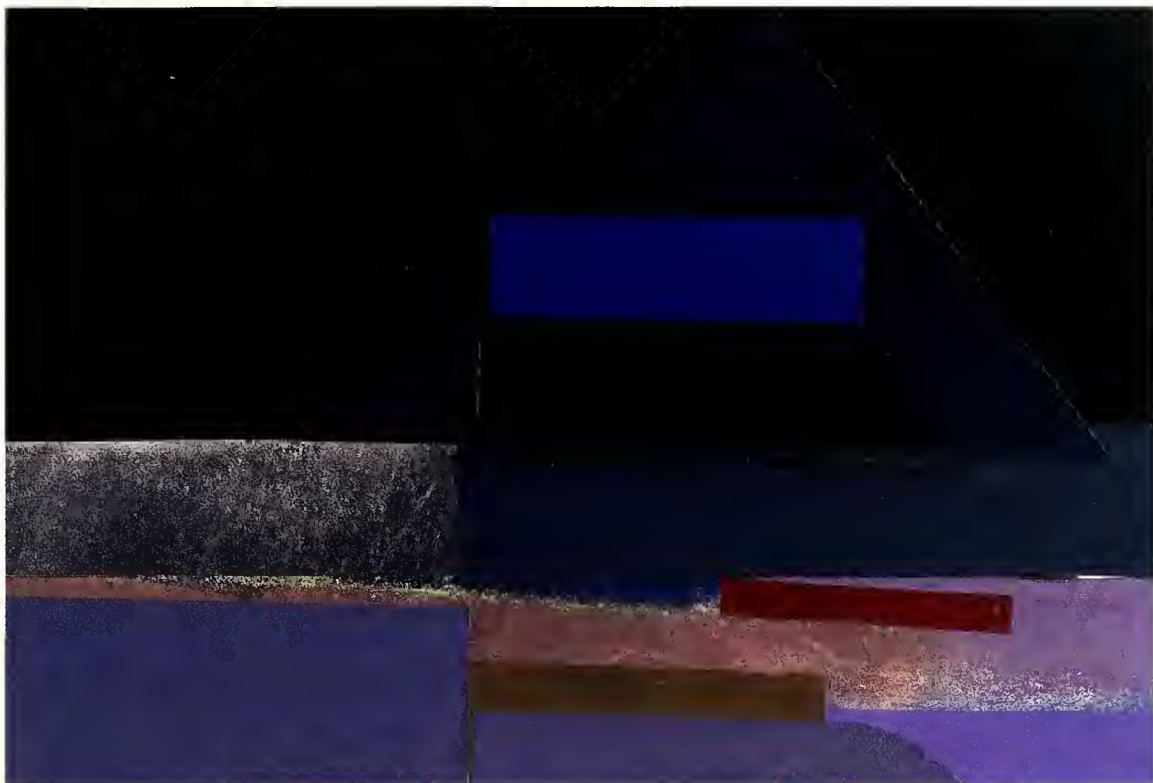
43. *Triptych #5*, 1979
collage
6 3/4 x 20



49. *Nocturne*, 1989
collage and pastel
4 5/16 x 12



42. *Half Light*, 1979
collage
11 1/4 x 9



50. (Untitled), c. 1984/89
collage
5 3/4 x 8 1/2

- 1923 May 27—George Raymond Bunker is born in Denver, Colorado. He is named after his paternal grandfather, founder and president of the National Sugar Refining Company. (His uncle, Ellsworth Bunker, eventually succeeds as head of the company prior to beginning a distinguished career as a United States diplomat.) His father, Arthur Hugh Bunker (b. 1896), an electrical engineer educated at Yale and the University of Chicago, delves into numerous successful business and administrative endeavors: mineral and uranium mining, orchid production, investment banking, farming, and defense planning for the United States government under Presidents Roosevelt and Truman. His mother, Francis A. Wilkinson Bunker (b. 1897), whose father was a well-known patent lawyer, was brought up in Evanston, Illinois and educated at Holton-Arms Academy in Washington, D.C. His parents separate in 1931 (later divorce and both remarry); he and his sister Adele (b. 1919) move to Washington, D.C. with their mother where he attends St. Albans School. They make frequent visits to their father's Far Hills Farm in Walpole, New Hampshire.
- 1937 January 28—his mother marries Augusto Rosso, recently named Italian Ambassador to Russia (September, 1936–July, 1941), at the Italian Embassy in Paris. Summer—travels in Sweden, Norway, Finland, Estonia, Austria, Germany, Poland, Czechoslovakia and Russia, and with Marjorie Merriweather Post, her daughter, Dina Merrill, and others takes a Baltic cruise on Post's yacht, the Sea Cloud.
- 1939–41 Summer, 1939—travels for several months in Europe, Turkey and Russia with his sister and her friend, Barbara Fuller. They learn of the German-Russian non-aggression pact being lifted while on their way to Istanbul and barely gain passage back to the United States (through his mother's connections) on the S.S. President Monroe, which takes the southern route and is the first ship returning to harbor in New York City following the start of the war. His mother and Ambassador Rosso return to Italy from Russia (where Rosso is considered *persona non grata* and briefly detained), but because of Mussolini's fascist regime are forced into hiding until the liberation of Rome in 1944.
- 1942 Graduates from the Pomfret School in Connecticut. Enters Yale University in July, but at the end of the freshman year volunteers to serve with the American Field Service as an ambulance driver. Between late 1942 and August, 1944 (date of honorable discharge) serves in Egypt, Palestine, Syria and Italy. At one point suffers extreme fever and intestinal illness. February 14, 1944—receives minor leg wounds—is treated and returns to duty—after an escaping, low-flying German fighter plane jettisons a 500-pound bomb onto the ambulance car park. Through a remarkable coincidence is able to reunite with his mother in Rome following her emergence from hiding.

- 1944–46 Returns to Yale University. Takes courses in watercolor, portraiture and color theory at the School of Fine Arts which effectively stir up his childhood interest in drawing and painting; earns a Bachelor of Arts degree (class of 1945w) with a major in Sociology and minor in Fine Arts. Travels throughout the United States, Canada and Mexico
- 1946–49 Moves to New York City and studies painting and drawing, first at the Art Student's League of New York with Robert Ward Johnson, Reginal Marsh, Yasuo Kuniyoshi, and Vaclav Vytlačil, and then with Hungarian artist Victor Candell in private classes at Candell's studio and the Brooklyn Museum Art School where he receives a scholarship. (Begins life-long friendship with Candell and his wife Clara.) Summer, 1947—stays in Florence at his mother and Ambassador Rosso's villa—Poggio Bello—and studies painting with Hans Staude.
- 1947–49 Teaches classes in drawing and painting to children between the ages of six and eighteen at the Jones Memorial Center of the Children's Aid Society of New York; 1948–49—holds private drawing classes in his own studio and is teaching assistant to Victor Candell at the Brooklyn Museum Art School.

► Bunker with his sister Adele, c. 1924. Private collection.



► Bunker and his father (crop lines on the photograph drawn by the artist), Far Hills Farm, Walpole, New Hampshire, c. 1946. Private collection.



Exhibits figurative painting, *Snow Room*, in “Art Schools U.S.A., 1948,” Addison Gallery of American Art, Andover, Massachusetts. Mention and reproduction in *Art News* article about the exhibition, a selection of which is circulated by the American Federation of Arts during 1948–50.

- 1949–50 Leaves for Paris, France where he studies painting at Academie Julien and Academie de la Grande Chaumiere. Does his first lithographs (among them, *The Hill Road* and *Wooded Road #2*) at the atelier of master printmaker Gaston Dorfinant (Ile de la Cite).

Exhibits figurative work in two shows at the Laurel Gallery, New York City: *Portrait* (“New Directions, 1949”) and *Seated Figure* (“New Directions, 1950”), which is reproduced in the *Brooklyn Museum Bulletin* (Vol. XI, #2). Exhibits *The Hill Road* in a group show at Galerie 8, Rue St. Julien Le-Pauvre, Paris. Also in Paris, shows ten lithographs in a two-person exhibition at the Galerie Sainte Placide.

- 1950–55 Spring—moves to Aix-en-Provence. Paints and draws full time and continues his work in lithography at the studio of Leo Marchutz. Makes contact with many artists, among them Francis Tailleux, Pierre Tal-coat, Andre Masson, and Ashley Bryan. Writes openly about the difficulties of becoming an artist to his father who is fully supportive. November 23, 1951—marries Promila Marie Jose Coelho (b. Bombay, India, 1927). Spends nearly a year remodeling their house (Villa Amitabha, Quartier Maruege), which he sells three years later. October 29, 1954—purchases eighteen acres of the ancient Bibemus Quarry, famous site of Cézanne motifs. Spring, 1952 and 1954—travels to Majorca and each time stays for several months to paint and draw. Leaves France for the United States during the spring, 1955. Actively looks for a teaching position and states: “I believe that teaching, like painting, is a creative process, involving all of our faculties. Much of the validity and vitality of what I have to teach derives from my active experience as a painter. Being a painter, I understand the uses of technique. As well, my studies and travels have enlarged my knowledge of the nature and evolution of art.” Summer—returns to France on the ocean liner, *Raphaello*, and travels to Italy.



Exhibits sixteen prints and ten drawings in a three-person show at the Brooklyn Museum Art School Gallery, 1951.

- 1955–56 Teaches two evening classes in drawing, painting and basic design at Swarthmore College between 1955 and 1957. Joins the full-time faculty at the Philadelphia Museum School of Art (which then becomes Philadelphia College of Art [PCA], now Philadelphia College of Art and Design, The University of the Arts) to teach drawing, painting, printmaking and 19th-century art history. Except for the latter, continues to teach these disciplines until the end of 1964–65.

Becomes a member of the Board of Governors of The Print Club in Philadelphia (serves 1956–62 and 1972–74). Summer, 1956—sees the Cranberry Isles near Arcadia off the coast of Maine for the first time when he visits friends Helen and Robert Hellman in Islesford.

Color lithographs *Ste. Victoire* and *Ste. Victoire, #3* are shown at the “27th Annual Philadelphia Printmakers Exhibition”; *Majorcan Landscape* is exhibited in the “28th Annual” and is co-winner of the Lessing J. Rosenwald Prize. *Rocks and Trees at Bibemus* wins a prize in the “Regional Exhibition of Prints and Drawings” held at the Philadelphia Art Alliance, 1956 and also is shown in the “Society of American Graphic Artists, 40th Annual Exhibition.” *Majorcan Landscape* is included in a selection from the “National Academy of Design Special Exhibition Prints & Watercolors” circulated by the American Federation of Arts to fourteen museums and galleries (1956–58). March, 1956—is mentioned in “People in the art news,” *Art News*.

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1957

Serves as the first elected president of the Faculty Council, PCA, and begins long and distinguished history of administrative service. Divorce from Promila is made final. With the Hellmans, co-purchases a house on Islesford and, except for three or four years, will spend part of every summer and an occasional fall in the Cranberry Isles .

◀ Aix-en-Provence, c. 1952.
Private collection.

▶ Marcia Cohen. Canyon de Chelly,
Arizona, c. 1973.
Private collection.



- Has one-man show of twenty-one prints, drawings and collages at the Philadelphia Art Alliance (review appears in *The Philadelphia Inquirer*); and, ten prints and drawings at Swarthmore College. Exhibits prints, including *Landscape at Le Tholonet* (co-winner, Lessing J. Rosenwald Prize) and *Spruce Clearing* (purchased for the J. & E. R. Pennell Collection at the Library of Congress), in three other group shows. May, 1957—has a short biographical review in *La Revue Moderne* (published in France).
- 1958 Is made Assistant Professor and Director of PCA's new Fine Arts Department. Organizes symposium "The Artist-Designer."
- Exhibits prints in "Fifth International Biennial of Contemporary Color Lithography," Cincinnati Art Museum; "11th National Print Exhibition," Brooklyn Museum (travels to sixteen museums and galleries via the American Federation of Arts during 1958-60); and, "30th Annual Philadelphia Printmakers Exhibition."
- 1959 May 10—death of his sister Adele Bunker Hynes. Summer—meets Constance Wilcock Olson (b. 1919) in Islesford; they marry on September 26. Lives in Center City Philadelphia (324 S. 12th Street) in a town house with a lithography studio in the basement and painting studio on the third floor. As president of the Philadelphia Chapter of Artists Equity Association, inaugurates the Philadelphia Artists Equity Award.
- Exhibits painting *Shoreline* in the "Second Philadelphia Art Festival Exhibitions of Paintings, Sculpture, Prints & Drawings" held at the Philadelphia Museum of Art; and, *Quarry, Aix*, at the New Jersey State Museum. Is included in two other group shows: the "Annual Invited Exhibition of Painting & Sculpture" at the Friend's Central School and "Philadelphia Abstract Artists" at the T'ien Hsia Gallery. Nominated to represent "New Talent in the U.S." by *Art in America*.
- 1960-61 Granted tenure and promoted to the rank of associate professor, PCA. Organizes PCA symposia: "The Moral Responsibility of the Artist" (1960), "Figurative or Abstract" (1961). April, 1961—gives his first lecture-demonstration on lithography to the Rosenbach Foundation through the *Prints-in-Progress* program in affiliation with The Print Club. Thereafter, and through January, 1965, he delivers approximately seventeen historical-practical demonstrations to students in Philadelphia area colleges, high schools and art centers. Edits *The Leon Karp Portfolio*, published by the Philadelphia Chapter of the Artists Equity Association.
- Exhibits *Shoreline*, *Baker Island*, and *Variation on a Theme by Stockhausen* (which is chosen co-winner, with Arthur Flory, of the Lessing J. Rosenwald Prize) in the "33rd Annual Philadelphia Printmakers Exhibition" at The Print Club and in "Painting & Sculpture by Maine Artists," The Maine Art Gallery, Wiscasset, Maine. Shows five paintings in "Collector's Choice," YM/YMHA Gallery, Philadelphia.

Self-Portrait, 1951.
Conte crayon
and wash on paper,
9 1/2 x 6 1/4.



- 1962 June 5—death of his half sister Daphne Bunker Rhodes at age twenty-six. Coordinates fourth and last PCA symposium “The Criteria for Judging a Work of Art.”

Exhibits prints in eleven different group exhibitions in several cities including New York City (National Academy Galleries), Athens, Ohio (Ohio University Gallery), New Canaan, Connecticut (Silvermine Guild of Artists), Philadelphia (The Print Club, the Philadelphia Museum of Art, Cheltenham Art Center), and Wiscasset, Maine (The Maine Art Gallery).

- 1963–64 Purchases a house on Great Cranberry Island in 1963 and a small piece of oceanfront property across the main road on Preble Cove in 1964. May 19, 1964—death of his father Arthur. December 20, 1964—stepfather Augusto dies. Travels to Italy and France.



Continues to show prints—*Garden Theme, Garden, Winter Orchard, Island Summer, Road to the Shore*—pastels—*Black Island, Motif, Clearing*—and paintings—*Shore Motif, Shoreline, Baker Island*—in a number of annual exhibitions and university gallery group shows. *Old Orchard* is awarded a prize by jurors Leland Bell and David Sawin in the “National Drawing Exhibition,” Cheltenham Township Art Center. Contributes screenprint *Island Summer* to the “For Carl Zigrosser” portfolio.

1965–66 Named Acting Dean of Faculty (confirmed as Dean in January, 1966) at PCA. Is responsible for the educational programs as well as supervision of faculty affairs.

Has a one man show of drawings and pastels at the Socrates Perakis Gallery, Philadelphia. Shows in “Response: Immediate and Delayed; Variations on Two Directions in American Painting” (along with friends Gretna Cambell, Larry Day, Louis Finkelstein, Sidney Goodman, and Jane Piper among others) held at the Germantown Arts Association. Lithographs included in The Print Club’s published portfolio of five artists’ lithographs printed by Paul Narkiewicz and the “27th Annual Color Print Exhibition.”

1967 Exhibits color screenprint *Road to the Shore* in a show organized by the Tyler School of Art, “Stampe di Due Mondi/Prints of Two Worlds,” held at the Philadelphia Museum of Art and the Galleries of Temple Abroad, Rome.

◀ The studio-house overlooking Preble Cove, Cranberry Island, Maine, c. 1986. Private collection.

◀ Studio with *Island #5*, Cranberry Island, Maine, c. 1981. Private collection.

1969–72 Makes three trips to Europe (1969, 1970, 1971). Organizes catalog (which wins an Award of Excellence from the Philadelphia Art Director’s Club) and exhibition *Alexey Brodovitch and His Influence* (which circulates during 1974–75) in collaboration with the Smithsonian Institution. May, 1972—receives the Gold Star Award (PCA’s highest award) for “imaginative contributions to the instructional programs of the College.” June—steps down as Dean of Faculty in order to return to full-time teaching and painting.

1973 Accepts appointment as Visiting Professor of Art at the University of New Mexico at Albuquerque to teach drawing and advanced painting. Edits the *Melnicoff Memorial*, published by the Philadelphia College of Art. Awarded a University of New Mexico Technical Research Grant for the execution of multi-run lithographs utilizing the effects of simultaneous contrast and induced color. May and June—is guest artist at the Tamarind Institute (Albuquerque, New Mexico). Executes five prints, one of which, *Black Island*, a 14 color lithograph, is purchased by The Print Club and issued as a *Print Club Edition*; another, *Cranberry Island*, wins the Consolidated-Drake Press Purchase Award in the American Color Print Society’s 33rd National Exhibition. Experiments with drawing in pastel from projected slides and partially inventing landscape motifs from remembered sketches.

September 28—exhibition of lithographs executed at Tamarind with related

drawings opens in a one-man show at The Print Club; exhibition review, "The Print Club Lights a Bunker," appears in the *Philadelphia Inquirer*. Exhibits work in "Art on Paper, 1973," an exhibition of one hundred contemporary American art works at the Weatherspoon Gallery, Greensboro, North Carolina; and, "Mid-Western Graphics Annual" (*Field #1* is selected for a purchase award), Tulsa, Oklahoma.

- 1974-75 June—resigns from PCA and begins tenure in the fall as Professor and Chairman of the Department of Art, University of Houston. Produces *Island* and early attempts at the triptych motif. First use of hard-edge shapes with textual landscapes. January 10, 1975—wife Connie dies from complications caused by salmonella poisoning while on a visit in Washington, D.C.

Shows twenty-two color lithographs representing the period 1955-74 in a two-man show (with Leonard Lehrer) at the Ed Hill Gallery in El Paso, Texas.

- 1976 February 12—death of his mother Francis Wilkinson Rosso in Washington, D.C. Summer—The Provincetown Workshop of Victor Candell and Leo Manso (to which he had contributed generously over the years) shuts its doors at the end of the summer after an eighteen-year history. Fall—founds *The Print Study Collection* at the University of Houston, which evolves into a substantial collection of over 1000 prints, portfolios and fine books. Contributes many prints from his own collection and secures gifts from Michael and Richard Newlin, Anne and James Harithas, George Peterkin and others.

- 1977 Fall—moves into a two-story home on Quenby Street in the Southampton section of Houston and designs and supervises the conversion of the garage into a large painting studio.

- 1978 Member of the Yale University Council and Chair of the Committee on Art until 1983. Edits and produces a catalogue for a memorial retrospective exhibition of the work of his teacher Victor Candell held at the Roko Gallery, New York City. Establishes graduate scholarship endowment funds at the University of Houston and Yale University.

September—lithograph *Another Field* is exhibited in the American Color Print Society's 36th National Exhibition at the Philadelphia Art Alliance.

- 1979 Summer—produces numerous collages (e.g., *Half-light*, *Diptych*, *Triptych #5*) and large oil paintings (*Summerfall*, *Triptych*). Designs small house-studio for his Cranberry Island property which is completed the following summer, 1980.

Exhibits paintings and drawings in four exhibitions in Houston: one-man shows at the Robert Molina Gallery (review appears in *The Houston Post*) and



First City National Bank; and, group exhibitions, "Made in Houston" (Louisiana Gallery) and "Fire" (Contemporary Arts Museum).

1980

Fall—is on leave from the University of Houston; spends the summer and fall working in his new studio. Feels the need for fresh ideas. Starts second version of *Island* painting from the photo collage produced in 1978. Feels he is doing his best work in collage, although he believes that collage works best when it is "wholly an invented metaphor" of abstracted terms rather than a descriptive medium which "inevitably looks stiff and hokey!"

Field #3, a ten color lithograph, is included in a tribute exhibition to Lessing J. Rosenwald: "In Celebration of Prints," The Print Club.

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◀ **Cranberry Island, c. 1981.**
Private collection.

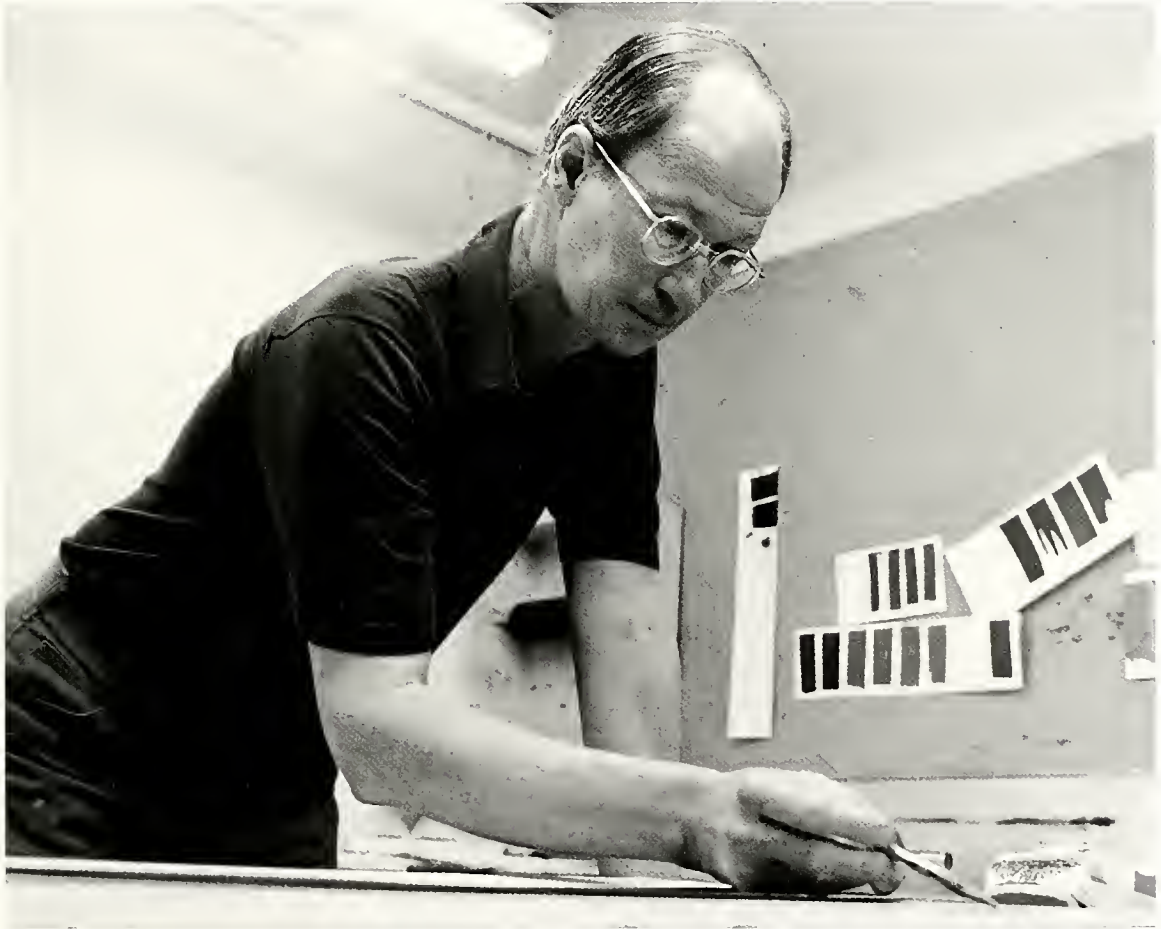
▶ **Marcia Cohen. *George Bunker and Kitty Cat*, 1980.**
Gelatin silver print,
8 x 10.
Collection of the photographer.



- 1981 Summer—working on Cranberry Island he continues to feel the need for new ideas, but has no faith in on-site drawing. Is unable to produce new paintings, but creates pastels and line drawings that serve as the basis for new work. September 27—Ellsworth Bunker dies at age 90. Cables his aunt Carol Laise: “My thoughts are with all of you today. Uncle Elly was and will remain for me a standard of probity and of the virtuous and intelligent use of extraordinary sense and sensibility. He will be missed and remembered.” October 6—Antoinette (Joan) M. Bunker, his stepmother, dies in New York City.
- June 16—one-man exhibition of collages opens at The Art Gallery, Albion College, Michigan.
- 1983 Completes his third and final 3-year term as department chairman and is awarded a Faculty Development Leave (1983–84). Divides his time between working in his Houston and Cranberry Island studios. Becomes increasingly handicapped by the debilitating effects of pulmonary disease.
- Two works, a pastel, *Burnt Coast Harbor, Swans Island*, 1972, and a felt-tip pen drawing, *Old Quarry, Mount Desert Island, Maine*, 1973, are reproduced in “American Drawings, Watercolors, Pastels and Collages” in the Collection of the Corcoran Gallery of Art, Washington, D.C.
- 1985 Fall—officially retires from active teaching (granted emeritus status in 1986). Summer—completes substantial addition to the Cranberry Island house-studio where he now spends five to six months of the year. Joins the Harris Gallery, Houston, Texas.
- 1986 February 26—first large survey of his work, 45 paintings, collages and drawings, “In Houston: 1974–1986,” with a catalogue (*George Bunker*), opens at the Glassell School of Art, The Museum of Fine Arts, Houston. October 31—lithograph included in “Images on Stone: Two Centuries of Artists’ Lithographs,” Blaffer Gallery, Houston, Texas. Establishes a second endowed scholarship fund—for undergraduates—at the University of Houston.
- 1988 Shows several of the late collages in “Cranberry Isles Artists,” Maine Coast Artists, Rockport, Maine.
- 1989 Department of Army authorizes belated Purple Heart decoration for wounds he incurred while serving in D Platoon 485, AFS Ambulance Car Company. Finishes work on a group of collages (*The Elements, Transaction II, Nocturne* and *Elegy*) which, among other things, incorporate fragments of printed material such as nautical maps and reproductions from the 1986 Glassell catalogue.

► **Stephen Marks. Tamarind Institute, Albuquerque, New Mexico, 1973.**
Collection of the photographer.

- 1991 May 27—celebrates his 68th birthday. Due to illness he is unable to make the annual trip to Cranberry Island. August 6—dies from respiratory failure at his home in Houston, Texas.
- 1992 November 13–December 15—"George Bunker/Landscape Redux," an exhibition of the late collages arranged prior to his death with former student and friend, artist-professor Peter Kaniaris, is held posthumously in the Gallant Gallery, Anderson College, Anderson, South Carolina.



Paintings and Related Studies

- 1. *Mallorcan landscape, Near Sollar*, 1952
oil
18 x 25 1/4
- 2. *Old Orchard, Isleford*, 1956
oil
42 1/8 x 56
- 3. *Joe's Quarry*, 1957
oil
35 x 46
- 4. *Joe's Quarry*, c. 1957
pastel
9 x 11 3/4
- 5. *Shore Line #2*, 1960
oil
17 x 20
- 6. (Orchard Motif), 1961
oil with charcoal
42 x 44 3/4
- 7. *Small Orchard*, 1962
oil
14 x 17
- 8. *Back Shore, Baker*, 1963
oil
22 x 28
- 9. *Shore Line*, 1973
oil with charcoal
47 1/4 x 51
- 10. *Island*, 1975
oil
56 x 74 1/8
- 11. *Untitled*, c. 1975
oil
62 x 80

78

Titles are the artist's except those in parentheses, which are descriptive and were posthumously assigned. Sizes are in inches, height preceding width. All works are from the artist's estate.

Illustrated works are so indicated by the dot.

12. (Untitled), c. 1979
acrylic
48 x 60
 13. *Island V*, 1980–81
oil
54 x 66
 - 14. *Island VI*, 1981
oil
54 1/8 x 66
- Pastels, Collages, and Monotypes
- 15. (Landscape), 1949
pastel
11 1/2 x 17
 16. *In the Quarry*, 1956
collage
11 1/2 x 21 1/2
 17. *Rock Composition*, 1956
monotype
13 1/4 x 21 1/2
 18. (Orchard Motif), 1959
collage
20 x 25
 - 19. *Orchard*, 1960
pastel
9 3/4 x 12 1/2
 20. *Old Quarry, Black Island*, 1962
oil crayon and collage
5 x 5
 21. *In the Old Quarry*, 1963
pastel
17 1/4 x 19 1/4
 22. *Path to the Woods, Back Island*, 1963
pastel
11 x 8 1/4
 - 23. (Garden Motif), c. 1963
collage over lithograph
16 1/4 x 19 1/4
 24. (Study for *Garden Motif*), c. 1963
pastel and collage
4 1/4 x 5
 - 25. *Red Quarry*, c. 1963
pastel
8 x 10 1/2
 - 26. (Garden), c. 1963
pastel
4 3/4 x 5
 - 27. (Bibemus Motif), 1970
pastel
10 x 13
 28. *View of Aix from L'Harmas*, 1970
pastel
8 3/4 x 12 1/4
 29. (Bibemus Motif), c. 1970
pastel
14 x 11
 30. *Dark Shore*, 1973
pastel
10 x 13 1/4
 31. *Island/May*, 1973
pastel
11 1/2 x 15
 - 32. (Red Field), c. 1973
pastel
13 x 17
 - 33. (Violet Field), c. 1973
pastel
10 x 10

- 34. *Field Study*, 1974
graphite
10 1/4 x 13 3/4
 - 35. *West of Albuquerque*, 1974
pastel
17 1/4 x 23 1/2
 - 36. *Near Provincetown*, 1976
pastel
17 x 22 1/2
 - 37. *Island #7*, 1980
pastel
13 1/2 x 17
 - 38. *Clearing Near Cranberry Club*, 1982
pastel
17 x 21
 - 39. *Dayfall*, 1978
pastel and collage
7 x 8 3/4
 - 40. *Transient*, 1978
collage and pastel
7 1/4 x 10
 - 41. *Summerfall*, 1978
collage and pastel
8 3/4 x 10 3/4
 - 42. *Half Light*, 1979
collage
11 1/4 x 9
 - 43. *Triptych #5*, 1979
collage
6 3/4 x 20
 - 44. *Summerhouse*, 1980
collage
3 1/2 x 4
 - 45. *Diptych*, 1980
collage and pastel
8 x 10
 - 46. *Affinities*, 1986
collage and pastel
15 3/4 x 12 3/4
 - 47. *Colorfield*, 1986
collage
15 1/2 x 13
 - 48. *Transaction*, 1989
collage
4 1/4 x 7 1/2
 - 49. *Nocturne*, 1989
collage and pastel
4 5/16 x 12
 - 50. (Untitled), c. 1984/89
collage
5 3/4 x 8 1/2
- Edition Prints and Related Studies
- 51. *The Hill Road*, 1950
lithograph
edition 1/25
10 x 11 1/2
 - 52. *Cold River Falls*, 1950
lithograph
edition 12/25
13 1/4 x 8
 - 53. *Wooded Road #2*, 1950
lithograph
edition 5/15
7 1/4 x 14 3/4
 - 54. *Ste. Victoire*, 1955
color lithograph
edition 7/10
9 1/2 x 12 1/2

- 55. *Ste. Victoire vers St. Antonin*, 1955
lithograph
unique proof
9 x 12 1/4
- 56. *The Mountain Ste. Victoire near St. Antonin*, 1955
pastel and ink
6 x 8 1/2
- 57. *Trees and Rocks at Bibemus*, 1955
color lithograph
edition 1/2
10 x 14
- 58. *Bibemus Quarry*, 1955
color lithograph
edition 14/15
11 x 16
- 59. (Related to *Bibemus Quarry*), c. 1955
blue watercolor
8 x 13
- 60. *Majorcan Landscape*, 1956
color lithograph
edition 1/12
14 1/2 x 19 1/2
- 61. *Spruce Clearing*, 1956
color woodcut
edition 7/25
18 1/4 x 15
- 62. *Spruce Clearing #2*, 1957
color woodcut
edition 5/15
18 1/4 x 15
- 63. *Landscape at Le Tholonet*, 1957
color lithograph
edition 3/10
19 1/4 x 24 3/4

64. *Quarry, Aix*, 1958
color screenprint
edition 1/5
16 x 22
65. *Motif de Bibemus*, 1958
color screenprint
edition 2/10
6 1/4 x 7 3/4
66. *Variation on a Theme by Stockhausen*, 1961
color lithograph
edition 7/14
14 x 19
67. (Study for *Variation on a Theme by Stockhausen*), c. 1961
graphite
5 1/2 x 7 3/4
68. *Sea Wall*, 1961
color lithograph
edition 4/7
16 x 18
69. *Shoreline, Baker Island*, 1961
color lithograph
edition 9/22
16 x 18 1/2
- 70. (Related to *Sea Wall* and *Shoreline, Baker Island*), 1961
oil with collage
8 x 10
71. (Study for *Sea Wall*), c. 1961
graphite
12 x 9 1/4
- 72. *Garden*, 1961
color lithograph
edition 20/20
15 1/4 x 18 1/4
- 73. (Related to *Garden*), c. 1961
pastel and collage
4 1/2 x 5 1/2
74. *Garden Theme*, 1962
color lithograph
edition 20/35
18 x 19
75. *Island Clearing*, 1962
color lithograph
edition 3/14
16 x 18 1/2
- 76. *Garden #2*, 1963
color lithograph
edition 10/20
17 1/2 x 18
77. *Island Summer*, 1964
color screenprint
edition III/IV
11 1/2 x 14
78. *Road to the Shore*, 1965
color screenprint
edition 4/15
19 1/2 x 15
- 79. (Study for *Road to the Shore*), c. 1965
pastel
9 1/4 x 8
80. *Seasonal*, 1967
color lithograph
Artist's Proof (edition: 10)
23 1/2 x 19
- 81. (Study for *Seasonal*), c. 1967
pastel
14 x 10 3/4
82. *Shoreline Bluff with Fallen Trees at Isleford*, 1967
tusche on coated paper
25 3/4 x 19

- 83. *Cranberry Island*, 1973
color lithograph
edition 14/18
30 1/4 x 32 1/4
- 84. (Study for *Cranberry Island*), c. 1973
collage and pastel
10 1/2 x 11 1/4
- 85. (Related to *Cranberry Island*), 1973
charcoal
29 1/2 x 31
- 86. *Field I*, 1973
color lithograph
edition 8/18
17 1/4 x 23
- 87. *Field III*, 1973
color lithograph
edition 20/20
17 x 23
- 88. *The Green Field*, #2, 1974
color lithograph
edition 4/5
23 1/2 x 30
- 89. *The White Field*, 1974
color lithograph
edition 5/22
22 1/2 x 30
- 90. *Dark Field*, 1974
color lithograph
edition 8/19
22 x 28

Menil Collection
National Gallery of Art
Corcoran Gallery of Art
Yale University Art Gallery
Philadelphia Museum of Art
Museum of Fine Arts, Houston
New Jersey State Museum
The Print Club
Library of Congress
Rosenbach Foundation
Swarthmore College
Art Museum of the University of New Mexico
Print Study Collection, University of Houston
Weatherspoon Art Gallery, University of North Carolina
Cigna Museum and Art Collection
Atlantic Richfield Company
Transco
First City Bank Corporation
Texas Commerce Bank
FMC Corporation Collection
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